Colour designation in English and Uzbek fairytales

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ABSTRACT

Color is one of the most interesting and complex problems in language and culture. It is the concept of hell and paradise, took upon itself the extremely important concern in any society with any significant role of religious traditions about saving the soul, atonement for sins, organizing funerals and funeral service. This article will elucidate significance of color usage in folklore.

Keywords: colors, folklore, fiction, negative and positive, origination, religion, symbolism, ritual, epithet, symbolic structure.

1. INTRODUCTION

The ideological function of this color designation is interesting in such an example: "As the ax was heated red-hot, a man pulled it out and let the bear run over; only squealed" ("Bear, fox, horsefly and man"). An adverb denoting a sign of an object by action contains a color designation, and the verb "incandescent", reinforced by the verb, implying redness. However, we can assume that the word carries the semantics of reaching the highest point of the process or its completion. Red color is one of the most common in Uzbek tales.

2. ANALYSIS

You should pay attention to the fact that in the examples from Uzbek fairy tales the epithet "red" most often does not carry an ideological function. He "works" mainly at the micro level of the tale and indicates the color. "A snake went early in the morning to drink a horse, and on the shore a green parrot with a red beak sits" - the colors (red, green) convey the bright colors of the bird. Associations with the beauty of birds are hidden and, most likely, completely absent. For the Uzbek picture of the world, color symbolism is based on natural phenomena and goes from paganism (sources) to Christianity. Over time, the meaning of certain colors (or their combinations) changes, but their foundation, essence, they still go back to antiquity. There, in the cradle of pristine nature and not such a clouded, corrupted consciousness of man, in the depths of his psyche the foundations of humanity, his worldview, and world outlook were laid. And even then, first, consciously, then simply by tradition, each color acquires its own characteristics, definitely personal value. The interpretation of this meaning is interesting to a number of researchers of various sciences, for literature, the interpretation of the meaning of color symbolism allows you to penetrate the depths of artistic creation, to study its history and theory. In ancient Uzbekistan, color was mainly regarded as a symbol of the most important forces and elements. According to esoteric teachings, three rows of symbols (shades of colors, composite and natural elements, feelings and reactions) come from a common source, acting on the deepest levels of reality. The ongoing psycholinguistic experiments to identify the significance of a particular color in the English language consciousness show that the most significant colors are black, red, white, green. The data obtained during the analysis of language material in our study confirm the fact that black and white colors play an extremely important role in the English language consciousness, which is reflected in the fact that they are second only to dark in frequency of use in the language material we analyzed.

Green is the color of vegetation; hence all its positive meanings: growth, spring revival of nature, hope (for harvest), youth. The color of the Garden of Eden (Eden), an oasis in the desert, a Muslim paradise. Sacred symbols: in Uzbekistan- spring, tree, Jupiter, Green dragon; in the Middle East - Osiris, Tammuz (gods-cereals), in Greece - Demeter, Persephone (goddess of fertility); The juicy green color of the emerald was deeply appreciated as an expression of life, youth and purity. He was credited with possessing a mysterious power to heal ailments and bestow happiness. Negative symbols: decay, decay, demonism, disgust, anger, envy, longing, madness, horror of death. These values come from the color of

mold, rotting organic matter, evil mythological animals (snakes, dragons), mysterious inhabitants of the forests (goblin, Green king), the eyes of predatory nocturnal animals and birds, and bitter poisonous herbs. The well-known expressions are "green anguish", turned green from anger (or envy), the green serpent (drunkenness). Blue is the color of the sky and the sea, a symbol of height and depth. The most serious color, moderately sad and dreary.

Spirituality, purity, constancy in faith, perfection, high origin, justice, peace. In ancient Egypt, blue was used to denote the truth. Blue is the color of Zeus (Jupiter) and Hera (Juno). The Order of the Garter, the highest knighthood of the British Crown, has a wide dark blue ribbon. The order was established in 1348 by Edward III. Blue is the color of royalty and noble birth. The expression "blue blood" for people of high descent came from the belief that the veins of the Spanish aristocrats are "bluer" than ordinary people. The expression "blue stocking" in relation to a learned lady dates back to the 15th century, when a society of men and women studying science gathered in Venice, blue stockings were their distinguishing attribute of clothing.

Blue is the color of the British conservative party. Negative associations. The negative symbolism of blue comes from the proximity of this color to black, that is, the color of death and evil. In addition, blue is the antipode of red and yellow, symbols of life, joy and flowering. Symbolizes villainy, the devil, in dr. In China, a blue fly is a slanderer; in the Netherlands, a blue cloak is an unfaithful wife. Sin, suffering, cold, old age, in India - sadness and mourning. Blue often symbolizes a bruise, "Bruises under the eyes" - fatigue. In Russia, the blue color is associated with the use alcohol. "Bruise" is a person who drinks a lot, "bruise" means drinking large amounts of alcohol. In English, the blue color symbolizes sadness, melancholy, depression, or simply a state of deep thought.

Symbolically associated with the state of reflection, for example, the blue period of Picasso (1901-1904). The symbol of the cold. For example, cold water taps are indicated in blue. "Blue Bird" is a work of Meterlink. This name has become a household name denoting an unattainable goal. For the Western mentality, this is the most depressing color, it simultaneously reduces pulse and pressure. Americans say: "I am blue" ("I turned blue"). From the English word "Blue" also comes "Blues" (depressed and sad music).

Symbolic meanings of white: Complete peace, serenity, inaction, peace, silence, purity, emptiness, chastity, virginity, concentration. "White collars" - a sign of intelligence, white suits, cars, shirts, interiors - a sign of belonging to a wealthy class. Representatives of the bourgeoisie are called white, as followers of the monarchy, which is also symbolized by white. In primitive peoples, many rituals are accompanied by staining with white paint, putting on white clothes, using white animals and birds.

In Islam, the white color belongs to Allah. It is believed that he likes everything white, which is why white clothes and a turban are so common among Muslims. This color means devotion to tradition and purity of faith. It is believed that if a person has lost his honor, then his face turns black, and finding it again, turns white. In politics, the white color of neutrality, tradition and a scientific approach. Ribbons of white color were worn by participants in the movement of feminists. In this case, the white color acts as a symbol of consciousness. Signs and signals - in Japan - chrysanthemum, white storks and cranes; in China - a sign of the West, autumn and metal; in India - the "white image of the sun", in Christianity - a white lily, a white rose - symbols of the Virgin Mary. The white flag is an offer of peace. It symbolizes the liberation from the shackles of tradition in art (Suprematism).

Negative symbolism of white color. White can mean death, illness, evil, alienation, suffering The black slave from Arabian tales recalls that gray hair is a sign of the approach of death, and white is the color of the shroud of the deceased, leprosy and lichen, an eyesore. In Japanese classical poetry, white symbolizes cold, separation, the suffering of unrequited love. BLACK The symbolism of black in most nations is mostly negative. Black makes a person's vision powerless, which in itself is in danger. The main symbols: death, decay, decay of matter, night (as a time of passivity), sadness, grief. In the Russian folk language, the word "black" means something old, dirty, incomplete, devoid of shine: a black old woman, a drafts, a back door, a black floor, a draft; as well as gloomy and gloomy: black humor, "drink in black." Black art is associated with black magic, demonism, witchcraft.

Black is the color of executioners, killers, pirates; known expressions are "black ingratitude", "black malice", etc The Jews have a black post, when everyone puts on black clothes and mourns for the destruction of the Temple and people's suffering. In Buddhism, black is the darkness of ignorance that must be overcome through meditation. Confucianism sees in black wisdom and knowledge. In Hinduism, this color symbolizes the sensual desire "down." The aura of black color is believed to be evil and vengeful in people. In Christianity, this is the color of the Devil and Hell: sin and its atonement by Christ. Hence the black robe of the monks expressing sorrow and asceticism. This is the color of the Mother Earth, the inhabitants of the underworld, demonic creatures. Signs, symbols: sign of death on the flags of anarchists, pirates, signs of neo-fascists - swastikas, black shirts; a black flap in a British court is a sign of the death sentence, a mourning costume in Europe, a black cassock is a sign of monasticism. Positive

meanings of black: youth, beauty, peace (rest). Black is the color of femininity (as a killing and generating principle, similar to Mother Earth). Among the African people, women with very black skin are valued as lovers, not as wives.

3. DISCUSSION

The English color designations, which some scholars refer to as "natural" symbols, are extensive information structures with a rich associative background, which is realized in the literary text and makes the color meaning important element of the semantic structure of the text.

The symbolism, which is the basis of the text-forming function of color designations, can be revealed by referring to various kinds of reference books on symbolism and cultural studies. The well-known symbol dictionaries record the most stable associations inherent in the English language consciousness, and, thus, turning to the study of the symbolic potential of English color terms makes it possible to better understand the literary text and penetrate the author's intention, which is especially important for teaching English as a foreign language.

Like any symbol, color designations are complex linguistic and cultural formations, which, incorporating into a text, become the basis of the multiplicity of its meanings and enrich its figurative and informational structure. This feature of color designations is actively used by authors of artistic works in order to achieve certain pragmatic goals.

In the course of our study, we identified three groups of author's strategies for creating and organizing literary prose text, within the framework of which the associative-symbolic potential of English color terms is realized. All these strategies can be considered complex, since they always contain, in addition to information about the color of the described object, information about a certain associative stereotype of the situation, reflecting aspects of the semantic structure of the text that are important for the author's intention.

The use of color positioning in the English text of fiction is carried out as part of 1) a strategy for creating a visual image; 2) strategies information transfer of the associative plan; and 3) strategies for using color positioning to reveal the main idea of the work.

The first group of strategies is aimed at creating a visual image (visualization of the events described in an artwork) and is most often implemented in the language material that we studied. The leading element of this strategy can be considered the transmission of color descriptive information, and the subordinate element is the activation of a certain associative stereotype in the mind of the reader to compare what is described with their own individual experience. In addition, in this strategy, one way or another, there is an element of the transmission of the main idea of the work, since the described characters or setting are part of the semantic structure of the entire work of art. Strategies for creating a visual image are divided into a strategy for creating a visual image of a character and a strategy for describing a scene and an environment.

The second group of the strategy - the strategy of using the CH to transmit information of an associative plan - is associated with the first, since it is built on creating a visual image, but the leading element in it is the transmission of characterizing information based on numerous associations caused by color. The knowledge of these associations is extracted by a person from his own experience and from the cultural background of the corresponding linguistic society, in our case the English-speaking society, which leads to the emergence of a fairly clear idea of what is described, based on stereotypical associations associated with a particular color. Thus, the main function of this group of strategies is the creation of a stereotype and characterization of what is described indirectly. Subordinate elements within the framework of the second group of strategies are the transfer of the actual color information and the transfer of the main idea of the work. Strategies for using CO to convey associative plan information are divided into a strategy for representing the character's emotional and intellectual states, a strategy for using color cues to indirectly characterize a character, and a strategy for using color cues to describe the atmosphere of what is happening. This group of strategies, creating a vivid artistic image, provides more specific axiological information about a character or situation, which, unlike strategies for creating a visual image, is implemented in a direct context, without expanding, however, to the context of the entire work.

The third group of strategies, the strategy of using color coding to convey the main idea of a work, is implemented in the literary text by transferring symbolic color coding values to the semantic fabric of the whole work. It is this strategy that allows color notations to be fully revealed as symbolic structures. Their main function is the transfer of information important from the point of view of understanding the entire text of the information, which for one reason or another is not given verbally by the author. The use of color appeals to the whole mass of human background knowledge, which is often difficult to verbalize. In this case, the symbolism of color designations expands and becomes significant in the context of the entire work of art. Along with the function of transmitting the main idea of a work, this strategy also has an element of stereotypical description of the situation and an element of color information transmission, since the description, in one way or another, correlates with the experience of the recipient and causes a fairly clear color impression in the mind.

4. CONCLUSION

- 1. The strategy of using one color designation to reveal the main idea of a work is presented in the works of T. Williams, P. Highsmith, J. Salinger and is implemented by activating the top of the frame of a single color in the text.
- 2. The second version of the strategy of using one color designation to reveal the main idea of a work of art is associated with the activation of frames of several color designations related to one part of the color spectrum, having common terminals and aimed at describing a single situation. A similar structure was used by K. Ishiguro in the novel "The Remains of the Day" by referring to the dark gray color scheme and the exclusion of any bright colors in general.
- 3. The strategy of using a color center to reveal the main idea of a work is structurally expressed in the interaction of frames of colors that are opposite in symbolic meaning. The interaction is carried out in the direction from the focus of one frame to the focus of another and creates the polarity of meanings in the text. This method was discovered in the works of T. Williams and J. Fowles.
- 4. A variation on the use of color designations to reveal the main idea of a work through the whole color gamut of a work is presented in the text material we analyzed in the works of J.R. Tolkien. In terms of frame theory, this method can be described as the interaction of counter focuses of colors that are symbolically opposite, supported by the juxtaposition of the parts of the color spectrum conjugated with them.

An analysis of the authors' use of the strategy for transmitting the main idea of a work using color notation led to another result. The symbolic meanings of colors relevant to the entire work as a whole are expressed in pure color, not its shades. The color shades are used by the authors in the second group of strategies to convey the associative information that is directly necessary for understanding private contexts. In this case, shades are used to convey the subtlest nuances of the situation, which leads to the conclusion about a structurally more complex symbolism of mixed colors and, as a result, a more diffuse emotional effect on the reader's perception of the work.

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